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HASTE TO THE WEDDING

A MUSICAL VERSION OF

“Le Chapeau de Paille d’Italie”

IN THREE ACTS

Written by

W. S. GILBERT

Music Composed
by

GEORGE GROSSMITH.

	S.	D.
Vocal Score, Complete	5.	0
Pianoforte Solo	3.	0
Libretto	1.	0



London.
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“HASTE TO THE WEDDING.”

Dramatis Personæ.

WOODPECKER TAPPING (<i>a Bridegroom</i>)
MR. MAGUIRE (<i>a Market Gardener</i>)
UNCLE BOPADDY	..	..	..	..	..	..	..	..	..
COUSIN FOODLE	..	..	..	..	..	..	..	..	..
THE DUKE OF TURNIPTOPSHIRE (<i>an Emotional Peer</i>)	..	..	..	..	..	..	..	..	..
MAJOR-GENERAL BUNTHUNDER	..	..	..	..	..	..	..	..	..
CRIPPS (<i>a Milliner's Bookkeeper</i>)	..	..	..	..	..	..	..	..	..
WILKINSON (<i>a Policeman</i>)	..	..	..	..	..	..	..	..	..
BARNS (<i>a Family Retainer</i>)	..	..	..	..	..	..	..	..	..
JACKSON (<i>a Valet</i>)	..	..	..	..	..	..	..	..	..
THE MARCHIONESS OF MARKET HARBOROUGH (<i>an Emotional Peeress</i>)	..	..	..	..	..	..	..	..	..
LADY POPTON	..	..	..	..	..	..	..	..	..
MARIA (<i>a Bride</i>)	..	..	..	..	..	..	..	..	..
BELLA CRACKENTHORPE (<i>a Milliner</i>)	..	..	..	..	..	..	..	..	..
PATTY PARKER (<i>a Lady's Maid</i>)

Wedding Guests and Members of the Upper Aristocracy.



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HASTE TO THE WEDDING

1

ACT I.

*Nº 1.**Duet. (PATTY AND JACKSON.)— "To-day, at eleven."*

Written by
W. S. GILBERT.

Composed by
GEORGE GROSSMITH.

Allegretto vivace.

PATTY.

JACKSON.

PIANO.

To - day, at e - le - ven, Young

Wood-peck-er Tap-ping Will en-ter the hea-ven Of ma-tri-mo-ni-e

Ma - tri - mo - nee -

To Ri - a Ma - guire that beau - ty en - trap - ping, Wood -

p U - ni - ted will be.

- peck - er Es - quire u - ni - ted will be.

p

The

And the bells they will jin - gle,

mf

wine it will bub - ble, Turn

cres.

As Wood - peck - er, sin - gle,

cres.



Wood - - peck - er dou - ble! Re - form - ing his ways, which are
 Re - form - ing his ways, which are

This system contains the first two staves of music. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass and treble clefs. The lyrics are: "Wood - - peck - er dou - ble! Re - form - ing his ways, which are" on the first line, and "Re - form - ing his ways, which are" on the second line.



ra - ther too free, Jumps in - to the hea - ven of ma - tri - mo - nee! Re -
 ra - ther too free, Jumps in - to the hea - ven of ma - tri - mo - nee! Re -

This system contains the next two staves of music. The vocal staves continue the melody. The lyrics are: "ra - ther too free, Jumps in - to the hea - ven of ma - tri - mo - nee! Re -" on the first line, and "ra - ther too free, Jumps in - to the hea - ven of ma - tri - mo - nee! Re -" on the second line.



-form - ing his ways which are ra - ther too free, Jumps in - to the hea - ven of
 -form - ing his ways which are ra - ther too free, Jumps in - to the hea - ven of

This system contains the next two staves of music. The vocal staves continue the melody. The lyrics are: "-form - ing his ways which are ra - ther too free, Jumps in - to the hea - ven of" on the first line, and "-form - ing his ways which are ra - ther too free, Jumps in - to the hea - ven of" on the second line.



ma - tri - mo - nee, ma - tri - mo - nee!
 ma - tri - mo - nee, ma - tri - mo - nee!

This system contains the final two staves of music. The vocal staves continue the melody. The lyrics are: "ma - tri - mo - nee, ma - tri - mo - nee!" on the first line, and "ma - tri - mo - nee, ma - tri - mo - nee!" on the second line. The piano accompaniment ends with a *mf* (mezzo-forte) marking.

Young

Wood-peck - er Tap - ping (Pro - fess'd la - dy kill - er) Is

rare - ly caught nap - ping By wi - dow or maid, But her fa - ci - na - tions Her

Her gold and her sil - ler_ gold and her sil - ler_ All con - si - der - a - tions Have

Quite in the shade!

thrown in the shade!

To To

p

mf

day at e - le - ven Young Wood - peck - er Tap - ping Will en - ter the hea - ven Of

day at e - le - ven Young Wood - peck - er Tap - ping Will en - ter the hea - ven Of

rall:

rall:

p

rall:

ma - tri - mo - nee!

ma - tri - mo - nee!

a tempo

a tempo

So the

The wine it will bub - ble,

bells they will jin - gle, As

cres:

mf

Turn Wood - - peck - - er

Wood - - peck - - er, sin - gle,

dou - ble! Re - form - ing his ways, which are ra - ther too free, Jumps

Re - form - ing his ways, which are ra - ther too free, Jumps

in - to the hea - ven of ma - tri - mo - nee! Re - form - ing his ways, which are

in - to the hea - ven of ma - tri - mo - nee! Re - form - ing his ways, which are

rather too free, Jumps in - to the hea - ven of ma - tri - mo - nee!

rather too free, Jumps in - to the hea - ven of ma - tri - mo - nee!

ff

N^o 2.

Song. (WOODPECKER).—"Maria is simple and chaste."

Allegretto Moderato.

WOODPECKER.

PIANO.

The musical score is written for a woodpecker (melody) and piano (accompaniment). The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked 'Allegretto Moderato.'.

The lyrics are: Ma - ri - a is sim - ple and chaste - She's pret - ty and ten - der and mo - dest - But on one or two mat - ters of taste Her views are dis - tinct - ly the odd - est. Her vir - tue is some - thing su - btime No

The piano accompaniment features a variety of dynamics, including *f* (forte), *p* (piano), and *ff* (fortissimo). The woodpecker melody is primarily in the treble clef, with some notes in the bass clef. The piano accompaniment is in the bass clef, with some notes in the treble clef. The score includes a variety of musical notation, including eighth notes, quarter notes, and half notes, as well as rests and accidentals.

kiss - ing - on that there's a stop - per - When I try, she says,

rit.
 "All in good time - At pre - sent it's high - ly im - pro - per,
mf *rit.* *colla voce* *p*

a tempo *p* Im - pro - per, it's strict - ly im - pro - per. Such
a tempo *rit.* *mf*

vir - tue he - ro - ic I call, To com - plain were the
p *legato sempre*

act of a noo - dle - She's al - low'd to kiss no one at

all But her cou - sin, her cou - - sin, young Foo - dle.

f con passione

Such vir - tue he - ro - ic I call, To com -

gr *f legato sempre* *loco* *mf*

-plain were the act of a noo - dle - She's al - low'd to kiss

cres: *cres:*

no one at all But her cou - sin, young Foo - - dle,

f

Foo - dle.

gr *p* *ff* *f*

Now a maid - en could ne - ver of - fend

By em - brac - ing her fa - ther or bro - ther; But I

ne - ver could quite com - pre - hend Why cou - sins should

kiss one - an - o - ther. Of course it's an in - no - cent

whim - Be - neath it no mis - chief lies hid - den.

But.... why is that gi - ven to him..... Which to

rit:

f *mf* *rit:* *colla voce*

me is so strict - ly for - bid - den? For -

a tempo

p *a tempo*

- bid - den, so strict - ly for - bid - den? It's as

mf *rit:*

in - no - cent as it can be; He's a kind of per -

p legato sempre

- form - ing French poo - dle. But.... why with - hold kiss - es from

me Which are free - ly ac - cord - - ed to

Foo - - dle? It's as in - no - cent as it can

f con passione

be; He's a kind of per - form - ing French

mf

poo - dle. But..... why with - hold kiss - es from

cres:

me Which are free - - ly ac - - cor - - - ded to

f

Foo _ _ _ _ dle, Foo _ _ _ _ dle,

This system contains the first two staves of music. The vocal line is on a single treble clef staff with a soprano clef (C4). The piano accompaniment is on a grand staff (treble and bass clefs). The piano part features a complex, flowing melody in the right hand and a more rhythmic, chordal accompaniment in the left hand.

Foo _ _ _ _ dle,... Noo _ _ _ _ dle,... Foo _ _ _ _ dle,...

p

This system contains the next two staves. The vocal line continues with the same melody. The piano accompaniment features a prominent, sustained chord in the left hand, marked with a piano (*p*) dynamic.

cres.
Poo _ _ _ _ dle?... Why with - hold kiss - es from me Which are

This system contains the third and fourth staves. The vocal line begins with a crescendo (*cres.*) marking. The piano accompaniment continues with the sustained chord in the left hand.

free - ly ac - cord - ed to Foo - dle?

This system contains the fifth and sixth staves. The vocal line continues with the same melody. The piano accompaniment features a more active melody in the right hand, with the left hand still providing harmonic support.

accel.

This system contains the seventh and eighth staves. The piano accompaniment features a more active melody in the right hand, with the left hand still providing harmonic support. The system ends with a double bar line.

Solo (MAQUIRE) and Chorus:—"Ring ye joy-bells?"

N^o 3.

Allegro vivace.

MAQUIRE.

Soprano.
Alto.

Tenor.
Bass.

mf

Ring ye joy bells, long and loud - ly,

mf

Allegro vivace.

PIANO.

fz

fz

mf

Hap - py hearts to - ge - ther tied - Bride-groom's breast is swell - ing proud - ly

cres.

cres.

As he takes his blushing bride,

p

blushing bride,

p

cres.

p

cres.
Blush - ing, blush - ing, blush - ing, e - ver
Blush - ing, blush - ing, blush - ing, e - ver blush - ing
Blush - ing, blush - ing,

bride!

Allegro furioso.
(Enter MAQUIRE.)

Dialogue. You've kept us all waiting out - side! Such

insults I ne-ver fore - saw: You've in - sult - ed your beau - ti - ful

This system contains the first line of the musical score. It features a vocal melody in the upper staff and piano accompaniment in the lower staves. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are: "insults I ne-ver fore - saw: You've in - sult - ed your beau - ti - ful".

bride, You've in - sult - ed your fa - ther - in - law! You've in -

This system contains the second line of the musical score. It continues the vocal melody and piano accompaniment. The lyrics are: "bride, You've in - sult - ed your fa - ther - in - law! You've in -".

- sult - ed our ex - cel - lent guests, You've pooh

This system contains the third line of the musical score. The piano accompaniment features a descending melodic line in the left hand. The lyrics are: "- sult - ed our ex - cel - lent guests, You've pooh".

pooh'd the con - nu - bi - al knot. You've in - sult - ed the fly - men Who'd

This system contains the fourth line of the musical score. The piano accompaniment includes dynamic markings *fz* (forzando) in the right hand. The lyrics are: "pooh'd the con - nu - bi - al knot. You've in - sult - ed the fly - men Who'd".

drive you to hy - men, By George, you've in - sult - ed the lot!

This system contains the fifth and final line of the musical score. The piano accompaniment includes dynamic markings *fz* (forzando) in the right hand. The lyrics are: "drive you to hy - men, By George, you've in - sult - ed the lot!".

It's

ff Yes, yes, yes, By George, you've insulted the lot.

ff *fz*

off! Her af - fee - tion's mis - plac'd! It's off! Such a man I dis -

f It's off!

f It's off!

fz It's off!

fz *fz* *fz*

- own! It's off! Take your arm from her waist! It's

f It's off!

f It's off!

ff It's off!

ff It's off!

fz *fz* *fz*

off! Let the la - dy a - lone! And your beau - ti - ful bride, who be -

It's off!

_ longs To a fa - ther who ne - ver ig - nores..... In -

_ sults by the do - zen, Shall mar - ry her cou - sin_ Here,

Foo - dle, be hap - py - she's yours!

Yes, yes, yes,

fz *ff*

8

She's yours! Ring!

Foo - dle, be hap - py - she's yours! Ring!

Ring! Ring!..... Bride-groom's breast is

Ring! Ring!..... Bride-groom's breast is

swell - ing proud - ly As he takes his blush - ing bride,

swell - ing proud - ly As he takes his blush - ing bride,

cres.

blush - ing bride,
p blush - ing bride,
p

Blush - ing, - ing, blush - ing, blush - ing, - ing, blush - ing
 Blush - ing, blush - ing, blush - ing, - e - ver blush - ing
 Blush - ing, - ing, blush - ing, blush - ing, - ing, - e - ver blush - ing
 Blush - ing, blush - ing,
cres.

bride!
 bride!
f

Vivace.
N^o 3a.

Ring, ye joy bells, long and loud - ly, Hap - py hearts to - ge - ther tied -

MACUIRE. Now then, are we all ready? Then away we go!

Air. — "Haste to the wedding."

Allegretto.
N^o 3b.

MACUIRE. It's off! Foodle shall have her! — FOODLE. Maria!

Vivace.
N^o 3c. *unis.*

mf unis. Ring, ye joy bells, long and loud - ly, Hap - py hearts to - ge - ther tied -

Virace. No. 3d.

mf Ring, ye joy bells, long and loud - ly,

fz *mf*

Hap - py hearts to - ge - ther tied - Bride-groom's breast is swell - ing proud - ly

cres: As he takes his blush - ing bride, *p* blushing bride, *p*

cres: *p*

The musical score is written for a piano and voice. It features a key signature of two sharps (F# and C#) and a 2/4 time signature. The piano accompaniment consists of a right-hand melody and a left-hand bass line. The voice part is a single melodic line with lyrics. The score is divided into four systems. The first system includes the tempo and mood marking 'Virace. No. 3d.' and the first line of lyrics. The second system continues the melody and includes dynamic markings 'fz' and 'mf'. The third system includes the lyrics 'Hap - py hearts to - ge - ther tied - Bride-groom's breast is swell - ing proud - ly'. The fourth system includes the lyrics 'As he takes his blush - ing bride, blushing bride,' and dynamic markings 'cres:' and 'p'. The piano part features various musical notations including slurs, ties, and dynamic markings.

cres:

Blush - ing, blush - ing, blush - ing, e - ver

Blush - ing, blush - ing, blush - ing, e - ver blush - ing

Blush - ing, blush - ing,

cres:

bride!

MAQUIRE. Will you stop that? Foodle, take the bride - pair off and away we go!

N^o 3. Allegro vivace

Song. (BELLA.) "By dreams of ample profits lured."

N^o 4.

Tempo di Mazurka

BELLA.

PIANO.

con grazia By dreams of am-ple pro-fits

p legato lured, And o-ver-flow-ing till, By

ea-sy pay-ments I se-cured Stock, fix-tures and good-

-will. But fix-tures are but means to end-

f

Good - will's a term mis - plac'd - Un - less with them you deft - ly

pp

blend Po - lite - ness and Good Taste. With -

with feeling

with feeling

- out you, mo - ney paid is waste - So hail... Po - lite - ness

legato sempre

and Good Taste - So hail Po - lite - ness and Good Taste, So

dim: 3 *rit:*

hail Po - lite - ness and Good Taste.

colla voce *f* *p*

With - out your calm un - pur - chas'd aid,

p

Work hard - ly as... you may, The fi - nest business in the

trade Falls off and fades a - way. The

f

stock de - pre - ci - ates in tone, The

good - will dwi - n - dles fast, The

pp

hum-ble fix-tures, they a-lone Are faith-ful to the

last! Ye fix-tures, tho' but means to ends, You

with feeling *legato sempre*

do your best, my hum-ble friends, You do... your best, my

dim.

hum-ble friends, You do your best, my hum-ble

rit. *rit.* *colla voce*

friends!

a tempo

N^o 5.

Recit. (BELLA AND WOODPECKER.) - "I want a hat."

Allegro.

WOODPECKER. *mf*

PIANO. *mf sempre staccato*

want a hat of fi - nest straw, At once - a hand - some one. Trimm'd
 with an ar - ma - dil - lo's claw, Three truf - fles and a bun, Two
 what's - his - names of pea - cock blue, A thing - um - my on each, A
 snuff box and a cock - a - too, Two mack - er - ell and a peach.

*a little slower**(looks at watch)*

If you have such a thing in stock, I'll buy it — Half past ten o'clock!

ff

BELLA.*Recit. ad lib.*

Ah heavens! 'tis Woodpecker! oh Judge and Juries!

trem. *presto*

WOOD.

'Tis Bella Crakenthorpe, by all the furies!

*ad lib.***BELLA.**

You've no-thing like it in your shop? No con- sequence — good morning! Stop!

Ah, false one, ah, false one, ah, false, one!

ad lib.

Segue Ballad.

Ballad. (BELLA.)—"You offer to take me."

Allegretto Moderato.

BELLA. *p* You offer to take me, one fine day, To the

PIANO. *p*

The first system of the musical score. The vocal line (Bella) begins with a half rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F#4. The piano accompaniment (Piano) starts with a half note G3, a half note F#3, a half note E3, and a half note D3, followed by a series of chords and single notes in the right and left hands.

Na_val Ex-hi-bi-tion; You borrow the money from me to pay The

The second system of the musical score. The vocal line continues with a quarter note E3, a quarter note D3, a quarter note C3, a quarter note B2, a quarter note A2, a quarter note G2, a quarter note F#2, and a quarter note E2. The piano accompaniment continues with chords and single notes.

price of our ad-mis-sion. The rain pours down on my brand new dress, And

The third system of the musical score. The vocal line continues with a quarter note D3, a quarter note C3, a quarter note B2, a quarter note A2, a quarter note G2, a quarter note F#2, a quarter note E2, and a quarter note D2. The piano accompaniment continues with chords and single notes.

boots of thin pru-nel-la. Do you stand me a han-som? Oh dear, no! You

The fourth system of the musical score. The vocal line continues with a quarter note C3, a quarter note B2, a quarter note A2, a quarter note G2, a quarter note F#2, a quarter note E2, a quarter note D2, and a quarter note C2. The piano accompaniment continues with chords and single notes.

stand me un-der a por-ti-co, Like a shabby young fel-low, and off you go To

The fifth system of the musical score. The vocal line continues with a quarter note B2, a quarter note A2, a quarter note G2, a quarter note F#2, a quarter note E2, a quarter note D2, a quarter note C2, and a quarter note B1. The piano accompaniment continues with chords and single notes.

WOOD. BELLA³¹

borrow a friend's um - brel - la! um - brel - la! Poor Bel - la! To

BELLA.

bor - row a friend's um - brel - la! Ah!..... poor

WOOD.

Did I stand her a han - som?

Bel - la! Ah!..... poor Bel - la! Like a

Oh dear, no! I stood her un - der a por - ti - co, Like a

shab - by young fel - low off you go To... bor - row a friend's um -

shab - by young fel - low I off did go To... bor - row a friend's um -

First system of the musical score. It includes two vocal staves and a piano accompaniment. The vocal parts sing the lyrics: "um - brel - la! um - brel - la! um - brel - la! To bor-row a friend's um -". The piano accompaniment consists of chords and moving lines in both hands. Dynamics include *ff* (fortissimo) and *f* (forte).

Second system of the musical score. The vocal parts continue with the lyrics: "um - brel - la!". The piano accompaniment features a triplet of eighth notes in the right hand, marked with a *p* (piano) dynamic.

Third system of the musical score, showing only the piano accompaniment. It continues the musical texture with various chords and melodic fragments, including a triplet of eighth notes in the right hand.

Fourth system of the musical score. The vocal parts sing the lyrics: "The rain goes on, and the days they grow - To". The piano accompaniment continues with chords and moving lines, marked with a *p* (piano) dynamic.

months ac - cu - mu - la - ting; And patient - ly un - der that por - ti - co They

find me wait - ing - wait - - ing To her al - le - gi - ance

staunch and true Stands your de - sert - ed Bel - - la. At

length six wea - ry months have pass'd; The wea - ther, no long - er

o - ver - cast, Clears up - and you re - turn at last With -

WOOD.
- out that friend's um - brel - la! um - brel - la! Poor

BELLA. *ff*
With - out that friend's um - brel - la!

WOOD.
Bel - la! Al -

Ah..... poor Bel - la! Ah..... poor

- though six wea - ry months had pass'd, The wea - ther no long - er

Bel - la! Like a shab - by young fel - low you re - turn'd at last With -

o - ver - cast Clear'd up, and I re - turn'd at last With -

out that friend's um - brel - la! um - brel - la! young
out that friend's um - brel - la! um - brel - la! poor

p

ff
fel - lah! With - out that friend's um - brel - la!
ff
Bel - la! With - out that friend's um - brel - la!

f *p*

3

ff

N^o 6. *Duet (CRIPPS AND MACUIRE.) and Chorus.*—"Gracious how I have been running"

Allegro vivace.

CRIPPS.

MACUIRE.

Sopranos.
Altos.

Tenors.
Basses.

PIANO.

(CORNETTI & HORNS)

(Enter CRIPPS.)

f

p (STRINGS.)

CORNETTI.

f

CRIPPS. I.

Gra_cious, how I have been running, Backwards, forwards, in the

I. CLART.

p

rain— im—pe—cu—ni—ous eli—ents dunning;

All my trou—ble, too, in vain!

BRASS.

f

Sop. & Alto.

Ten. & Bass

Bow... to the Re-gis-trar! Bow.... to the Re-gis-trar!

f

f

f

f

Bow,..... Bow,..... Bow.... to the Registrar

f

f

He can the li - concegrant - He is the man we want -

Bow,..... Bow,..... Bow.... to the Registrar!

CRIPPS.

Sit - ting in wet things is. odious, Rheu - matics my na - ture

loathes; So, be - hind this desk com - modious,

I'll at once change all my clothes,... change my clothes,... all my

clothes!.....

REEDS.

BASSES.

Sop. & Alto.

Ten. & Bass.

This.... is the Re_gis_trar! This.... is the Re_gis_trar!

Re_d. *

Bow,..... Bow,..... Bow.... to the Re_gis_trar!

He can the li- cence grant— He is the man we want—

Bow,..... Bow,..... Bow to the Re-gis-trar!

MAQUIRE. *Recit.*
Why where's he gone? He's dis-ap-pear'd from view! Hal—

mf *p*

DRUM. STRINGS.

CRIPPS.
Good day to you!

- lo' you sir, Halle!

BRASS. *mf* *p*

REEDS & HORNS.

MACUIRE.

Tempo di Minuet.

This is my daughter, sir.

One moment, pray.

These are her brides - maids -

No doubt a wed - ding

this her bri - dal

day!

FL.

p HORNS.

par - ty, come to make Some pur - chas - es!

MAQUIRE.

Our names per-haps you'll take? Our names per-

STRINGS.

- haps you'll take, you'll ve - ry kind - ly take?

graz. *rall.*

Tempo Primo.

My name is An - tho - ny Hur - ri - cane Egg,

graz. *p* *mf*

Bar - tho - lo - mew Cap - per - boy Pro - per - ty Skegg - I haven't done

CRIPPS.

But real - ly - yet - Co - nol - ly Maguire - I haven't quite finish'd - Esquire!

Sop. & Alto. Do not for-get the "Esquire!" *f*

Ten. & Bass. His name is *f*

An-tho-ny Hur-ri-cane Egg, Bar - tho - lo-mew Cap-per-boy Pro-per-ty Skegg-

CRIPPS. CHORUS. *dim:*

But real - ly - Al - so Co - nol - ly Ma - guire - Pray, pray, pray, *dim:*

p Do not forget the "Esquire!" *ff* Do not forget the "Esquire!"

p *pp* *ff* (All sit)

MAQUIRE.
Oh, I.....was born at Pet-ty-bun

CRIPPS. (*speaking*) "Sir, the Christian names are immaterial?" On a Sa-tur-day- On a

Dialogue. *p* *f*

Sa-tur-day- In eigh-teen hundred twenty-one, *f*

CRIPPS. (*speaking*) "Your place of birth is also immaterial." On the *f*

fourth of May_ On the fourth of May_ CRIPPS. (*speaking*) "My dear sir, I don't want your biography— you have told me quite enough!"

MACUIRE. "Very good. (*to BOPADDY*) Now it's your turn!"

BOPADDY. "Oh! Sir, before I consent to become a witness in this matter—"

On a Saturday_ On a Saturday_ BOPADDY. "I should like to express my views as to the qualifications of a witness—" On the

fourth of May_ On the fourth of May_ CRIPPS. "What is he talking about?"

BOPADDY. "In the first place he should be of full age. I am. In the second, he should be a Briton by birth. I am. In the third—" Bow to the

Registrar! Bow to the Registrar! Bow..... Bow.....

19,185.

Bow..... to the Re - gis - tar! He can the

li - cence grant - He is the man we want -

Bow,..... Bow,..... Bow..... to the

Re - gis - tar!

ff *rit:*

ff *rit:*

fff

MAQUIRE. My friends, let us follow the Registrar.

N^o 5a. *Exeunt*

p ad lib. *f*

This musical score is for N° 5a. It begins with a piano introduction marked 'p ad lib.' in 9/8 time. The melody is in the right hand, and the bass line is in the left hand. The piece concludes with a forte section marked 'f' and 'Exeunt'.

WOODPECKER. I can't call on a Marchioness and ask her how much she wants for her hat.

Enter CRIPPS and wedding party.

N^o 5b. *Exeunt*

p ben marcato *f*

This musical score is for N° 5b. It begins with a piano section marked 'p ben marcato' in 9/8 time. The melody is in the right hand, and the bass line is in the left hand. The piece concludes with a forte section marked 'f' and 'Exeunt'.

WOODPECKER. I'll engage this column for twenty four hours — let no one out.

Enter CRIPPS and wedding party.

N^o 5c.

p *f*

This musical score is for N° 5c. It begins with a piano section marked 'p' in 9/8 time. The melody is in the right hand, and the bass line is in the left hand. The piece concludes with a forte section marked 'f'.

ff grandioso *rall:*

This musical score is for the grandioso section. It begins with a fortissimo section marked 'ff grandioso' in 9/8 time. The melody is in the right hand, and the bass line is in the left hand. The piece concludes with a rallentando section marked 'rall:'.

Curtain.

rit: *f*

This musical score is for the curtain section. It begins with a ritardando section marked 'rit:' in 9/8 time. The melody is in the right hand, and the bass line is in the left hand. The piece concludes with a forte section marked 'f'.

END OF ACT I.

ACT II.

N^o 7.

Song. (DUKE.) — "Oh butcher, oh baker."

Allegro vivace.

DUKE.

PIANO.

Moderato affettuoso
legato

Oh butch - er, oh ba - ker, oh can - dle - stick ma - ker, Oh

p colla voce

ven - dors of bac - ca and snuff - And you, li - cens'd vitt - ler, and

pub - lic house skitt - ler, And all who sell stick - y sweet - stuff - Ye

cres:

bar - bers, and Mess - rs the Bond-Street hair - dress - ers (Some

shave you, and o - thers do not) Ye greas - y polk - pie - men, Ye

se - cond hand fly - men, All peo - ple who en - vy my

lot, All peo - ple who en - vy my lot, L-t

p. rall.

(with tambourine.)
Allegro vivace.

each of you lift up his voice - With ta - bor and cym - bal re -

mf *ff* *mf*

tam.

-jice That you're not, by some hor - ri - ble fluke, *tam.*

ff *mf* *ff*

tam.

high - ly - strung sen - si - tive Duke! An - o - ver de - vo - tion - al,

mf *ff* *p*

accel.

su - per - e - mo - tion - al, Hy - per - chim - er - i - cal, Ex - tra - hys - ter - i - cal,

accel.

Wild - ly aes - the - ti - cal, Mad - ly phre - ne - ti - cal, High - ly - strung sen - si - tive

mf *tam.*

Duke, A high - ly strung sen - si - tive Duke!

ff *mf* *colla voce* *ff*

f *ff* *mf* *ff*

Affettuoso

You, men of small deal - ings of course praise your feel - ings. There's

p *colla voce*

no doubt at all a - bout that - When a den - tist ex - act - ing your

tooth is ex - tract - ing, You can howl like an ar - is - to - crat. But an

cres.

or - phan cock - spar - row, who thrills to the mar - row A

Duke who is dou - bly re - fined, Would ne - ver turn pa - ler a

tink - er or tai - lor, Or stag - ger a mid - dle - class

rall: mind, Or stag - ger a mid - dle - class mind! *Allegro vivace!* So

p. rall:

tam. each of you lift up your voice - With cym - bal and ta - bor re -

ff *mf*

tam. - joice, That you're not, by some hor - ri - ble fluke, *tam.* A

ff *mf* *ff*

tam.

high - ly strung sen - si - tive Duke! An o - ver de - vo - tion - al,

mf *ff* *p*

accel.

su - per - e - mo - tion - al, Hy - per - chim - er - i - cal, Ex - tra hys - ter - i - cal,

accel.

Wild - ly æs - the - ti - cal; Mad - ly phre - ne - ti - cal, High - ly strung sen - si - tive

tam. *mf* *tam.*

Duke, A high - ly strung sen - si - tive Duke!

ff *mf colla voce* *ff*

DANCE.

tam. tam. tam. tam.

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has two sharps (F# and C#), and the time signature is 6/8. The melody in the treble clef features eighth-note patterns. The bass clef provides a steady accompaniment of eighth notes. Dynamic markings include *mf* at the beginning, *sf* in the second measure, *sf* in the third measure, *sf* in the fourth measure, and *mf* in the fifth measure. Above the treble staff, the word "tam." is written with an upward-pointing accent mark above each occurrence.

tam. tam.

tam. tam.

tam. tam.

The second system of musical notation continues the piece. It features similar eighth-note patterns in both staves. Dynamic markings include *sf* in the first measure, *sf* in the second measure, *sf* in the third measure, *mf* in the fourth measure, and *mf* in the fifth measure. Above the treble staff, the word "tam." is written with an upward-pointing accent mark above each occurrence.

tam. tam.

tam.

tam.

The third system of musical notation continues the piece. It features similar eighth-note patterns in both staves. Dynamic markings include *ff* in the fifth measure. Above the treble staff, the word "tam." is written with an upward-pointing accent mark above each occurrence.

tam.

The fourth system of musical notation continues the piece. It features similar eighth-note patterns in both staves. Dynamic markings include *mf* in the first measure, *sf* in the second measure, *sf* in the third measure, *sf* in the fourth measure, and *mf* in the fifth measure. Above the treble staff, the word "tam." is written with an upward-pointing accent mark above each occurrence.

tam. tam.

tam. tam.

The fifth system of musical notation continues the piece. It features similar eighth-note patterns in both staves. Dynamic markings include *sf* in the first measure, *sf* in the second measure, *sf* in the third measure, *sf* in the fourth measure, and *mf* in the fifth measure. Above the treble staff, the word "tam." is written with an upward-pointing accent mark above each occurrence.

tam. tam. tam. tam.

tam.

tam.

The sixth system of musical notation concludes the piece. It features similar eighth-note patterns in both staves. Dynamic markings include *ff* in the fifth measure. Above the treble staff, the word "tam." is written with an upward-pointing accent mark above each occurrence.

Nº8. Duet (WOODPECKER AND MARCHIONESS.)—"The slave of impulse."

Allegro Agitato.

WOODPECKER.

PIANO.

mp legg. e spacc. *p*

The slave of impulse I,

Born 'neath the a - zure sky Of beau - ti - ful Fi - ren - ze. With

fierce de - sires I brim, When I conceive a whim, That whim... he comes a

fren - zy! A wish un - gra - ti - fied, Wounds my I - ta - lian pride, Like

f agitato *cres:*

stab of sharp sti-let - to. My blood... is turn'd to gall;... I

agitato *cres:* *ff*

mf *dim:*

can - - not sing - I squall, ... And this..... is worst of

dim: *ff*

cres: *f*

all - A - way, a - way, a - way goes my fal -

MAR.

WOOD. *dim:*

- set - to, My ex - qui - site fal - - set - to! My Oh,

dim:

Hea_vens! should it be _ fal,..... My guests.... it will ap_

blood is turn'd to gall,..... I can _ _ not sing_ I

_ pal,..... If, when..... as _ sem _ bled all_ A _

squall,..... And, this..... is worst of all_ A _

_ way, a _ way, a _ way goes his fal _ _ set _ to, His

_ way, a _ way, a _ way goes my fal _ _ set _ to, My

ex _ qui _ site fal _ _ set _ to!

ex _ qui _ site fal _ _ set _ to!

MAR.

Lord of the Up-per G, By peers of

high degree as - sid - u - ous - ly court-ed;

Fal - set - tist all di-vine, No heav'n sent whim of thine Ought e - ver

to..... be thwarted. So - ci - e - ty should strain

Each nerve to spare thee pain, What e - ver's on the ta - pis; The

im - pulse I ad - mire..... That's born..... of South - ern

fire:..... I know..... what you re - quire - Here -

take it, and be hap - py, Take it, and..... be

happ - py! The im - pulse I ad - mire..... That's

Al - though... I much de - sire.... A

born..... of South_ern - fire:..... I know..... what you re -
 part of your at - tire,..... That's not..... what I re -

The first system of the musical score. It consists of two vocal staves and a piano accompaniment. The vocal staves have lyrics: "born..... of South_ern - fire:..... I know..... what you re -" on the first line and "part of your at - tire,..... That's not..... what I re -" on the second line. The piano accompaniment features a series of chords in the right hand and a bass line in the left hand. A forte (*f*) dynamic marking is present in the piano part.

_quire..... I know..... what you re - quire..... Too
 - quire,..... That's not..... what I re - quire,..... That's

The second system of the musical score. The vocal staves continue the lyrics: "_quire..... I know..... what you re - quire..... Too" and "- quire,..... That's not..... what I re - quire,..... That's". The piano accompaniment continues with chords and a bass line, featuring a forte (*f*) dynamic marking.

well..... what you re - quire..... Here_ take it,
 not..... what I re - quire..... That,

The third system of the musical score. The vocal staves continue the lyrics: "well..... what you re - quire..... Here_ take it," and "not..... what I re - quire..... That,". The piano accompaniment continues with chords and a bass line, featuring a *dim:* (diminuendo) dynamic marking.

take it, Take it, and be hap - py, Take it, and be
that, No, that will not, no that will not make me

Tempo primo accel.

hap - py!
hap - py!

ben marcato

Fine.

(Hopping exit for DUCHESS)

sf Fine. p stacc.

N^o 9. *Recit. and Song* (MAQUIRE.) and *Chorus*.—"Now, Woodpecker! until you come."

Moderato ben marcato.

MAQUIRE.

PIANO.

Recit.

Now, Wood-peck-er! un-til you come, my dear sir, We can-not budge a

colla voce

WOODPECKER. (*Quickly*)

peg. Why! what the dickens are you do-ing here, sir? Explain yourself, I beg!

MAQUIRE.

We are all mak-ing mer-ry On....

p *stacc.*

port and on sherry, It's li-ber-al, very- At price you don't stickle! When you

spoke of our fooding, Thinks I, he's allooding To chops and a pooding, Bread

cheese and a pihickle- All ve-ry good things to tuck in- to our frames. But that's

not the me- noo at the Hall of St James!

Why, bless us, there's dishes Of fowls and of fishes— Of

p.

all that one wishes— There's nuc_kle and mihickle! There's pud_dings and i_ices, And

8^{va}

jam_bong in sli_ces, And o_ther de_vi_ces, Our pa_lates to tihickle! Fine

Frenchi_fied fix_ings— I don't know their names. But they do the thing well, in the

MAC.

*parlante**parlante*

Hall of St James!

Lees

Slices

Sop. & Alto.

There's pud_dings and i_ees, And... jam_bong in slices_ And

Ten. & Bass.

*parlante**parlante*

Vices!

Thickie!

o - ther de - vi - ces Our

pa - lates tot thickie! Fine

Frenchi - fied fix - ings, We

rall:

Oh, they do the thing well in the Hall of St James!

don't know their names. But they do the thing well in the Hall of St James!

rall:

N^o 10.

Chorus behind Curtains. "Hurrah! for the bride."

Soprano.
Alto.

Tenor.
Bass.

PIANO.

Vivace.

f Hur - rah! for the bride with a

right good will, Hur - rah! Hur - rah! Hur - rah! For the

bride - groom bold who pays the bill, Hur - rah! Hur - rah! Hur -

- rah! For his fa - ther - in - law.... give three times three, And

three for her cou - sin young Foo - dle he; And three for this ca - pi - tal

cres.

com - pa - nee. Hur - rah! Hur - rah! Hur - rah!

(shouting)

Haste to the wedding.

ff *ff*

f *f*

gra.

cres: e accel.

gra.

f

gra.

Curtain.

N^o II. Song. (BUNTHUNDER.) "Though called upon I've never been?"

Andante maestoso.

PIANO.

p

z f *mf*

z f *mf*

Curtain.

z f

p

GEN: BUNTHUNDER.

Though call'd up_on I've ne - ver been To

pf colla voce

court a war - ri-or's tomb, Or to de-fend my so - vereign Queen In

battle's dread boom - boom! Re - sist - less I, when I am stirr'd To

dough - ty deeds of wrath, So on my-self I have conferr'd The

Or - der of the Bath! You trace my humour's de - vi - ous path? You

see my mean - ing through? The knight - ly Or - der of the Bath - I

don't be - lieve you do! Let

me explain - you're in the dark - The "Bath's" a high de - gree Con -

- ferr'd on war - ri - ors of mark, But *not* conferr'd on me. From

"Bath" we eas - i - ly de - rive This foot - bath - com - mon delf - And

that's the com - pli - ment that I've Con - ferr'd up - on my - self. This

bath - of crock - er - y..... or delf - A play on meanings twain. I'm

sor - ry - I for - got my - self - It shan't oc - cur a - gain!

N^o 12.

Duet. (WOODPECKER AND BUNTHUNDER.)—"Your pardon sir."

WOODPECKER. *Con spirito.*

(Enter WOODPECKER.)

PIANO. *f*

WOOD. *Chant.*

Your pardon sir. Am I addressing The Major-General Buntbunder I greatly wonder? In search of him I roam.

p

Con spirito.

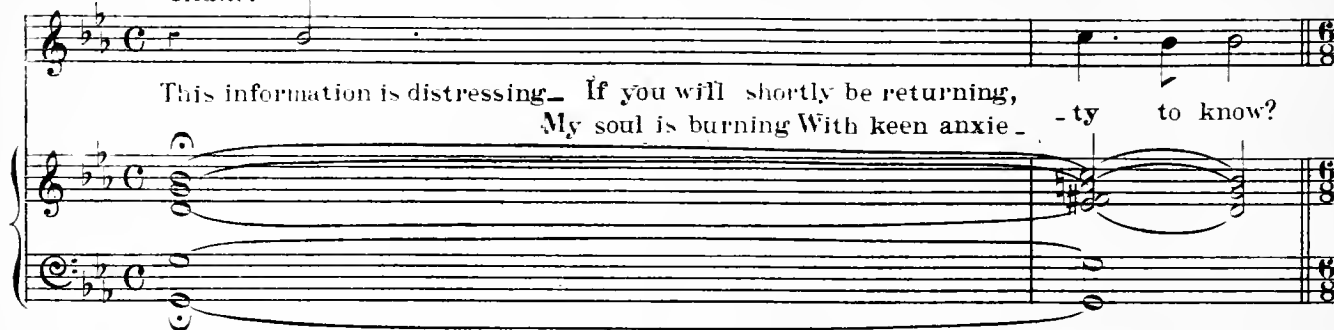
BUN. *Chant.* WOOD. BUN.

I am, as you are rightly guessing, That most unhappy warrior. No man sorrier, But I am not at home. You're not at home? No, sir, I'm not at home.

Con spirito.



Chant. WOOD.



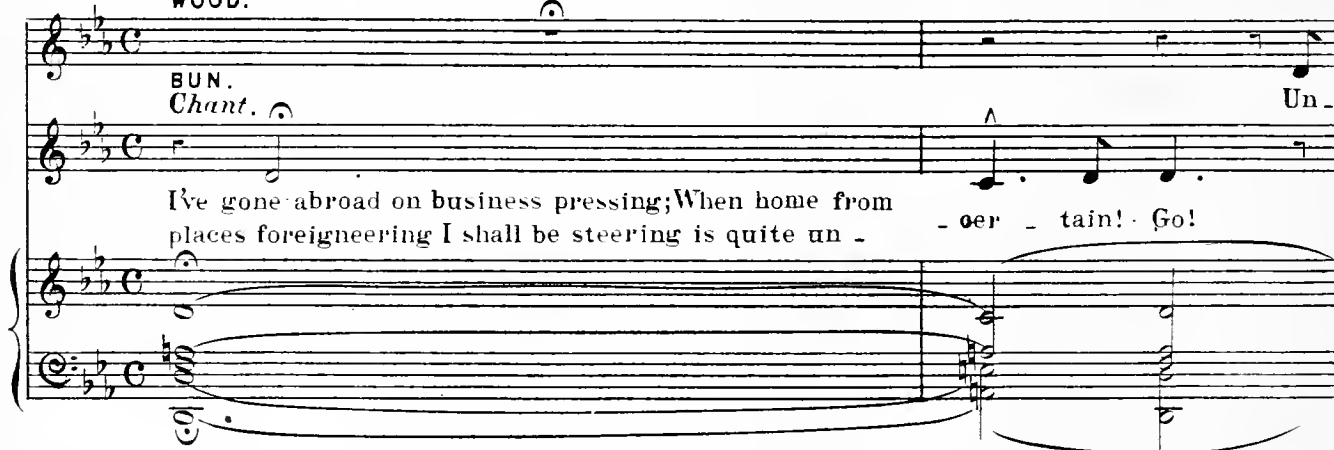
Con spirito.



WOOD.

BUN.

Chant.



WOODPECKER.

From the Mar - chion - ess - es, Whom

no - bo - dy guess - es To be of the rank of a peer - ess or peer - In

cour - te - sy lack - ing They sent us all pack - ing, And each with a ve - ry fine

flea in his ear. Those John - ies and Jack - ies, The o - ver - fed lack - ies, They

went for the bride and her guests with a rush - The

com - bat was heat - ed, But we were de - feat - ed By

in - so - lent arm - ies of pow - der and plush. And

Mis - ter Ma - guire, Who's ra - ging with ire, Has ta - ken an oath by the

pow - ers that be, That res - tau - rant keep - er Shall

WOOD.
not close a peep - er Un - til she has pub - lish'd an ap - o - lo - gee! From the
BUN.
Tho'

Mar - chion - ess - es, Whom no - bo - dy guess - es To be of the rank of a
call'd up - on I've ne - ver been To court a war - rior's

peer - ess or peer - In cour - te - sy lack - ing They sent us all pack - ing, And
tomb, Or to de - fend my Sov - reign Queen In

each with a ve - ry fine flea in his ear. Those John - ies and Jack - ies, The
bat - tle's dread boom - boom! Re - sist - less I, when

o - ver - fed lack - ies, They went for the bride and her guests with a rush - The
I am stirr'd To dough - ty deeds of wrath, So

com_bat was heat_ed, But we were de_feat_ed By in_so_lent arm_ies of
on my_self I have con_ferr'd The Or_der of the

pow_der and plush. And Mis_ter Ma_guire, Who's ra_ging with ire, Has
Bath You trace my hu_mour's de_vious path? You

ta_ken an oath by the pow_ers that be, That res_tau-rant keep_er, Shall
see my mean_ing through? The knight_ly Or_der

not close a peep_er Un_til she has pub_lish'd an ap_o_lo_gue. Ha,
of the Bath_ I don't be_lieve you do!

cres.
mf

ha! Ha, ha! Ha, ha! Ho, ho! Ho, ho! Ho,

cres:

No!

ho! Un - til she has pub - lish'd an ap - o - lo - gee,

No! I don't be - lieve you do! I

mf

Pub - lish'd an ap - o - lo - gee! Ha, ha! ap - o - lo - gee,

don't be - lieve you do! No!

f *cres: molto*

ap - o - lo - gee, Pub - lish'd an ap - o - lo - gee!

No! I don't be - lieve you do! *8va*

ff

N^o 13.

Song. (MACUIRE.)—"If you value a peaceable life."

Allegretto.

MACUIRE.

If you

PIANO.

p

va - lue a peace - a - ble life, This max - im will teach you to

get it: In all things give in - to your wife, - I

didn't and liv'd to re - gret it. My wife lik'd to go - vern a - lone, And she

cres:
 ne-ver would share with an- o-ther; Re- mark-a-bly tall and well

cres:
 grown, She had plen-ty of mus-cle and bone, With an

cres:

rall:
mf ex-cel-lent will of her own- And my dar-ling takes af-ter her

mf

p a tempo
 mo-ther! Oh! if ear-ly in life I had hap-py-ly known, How to

p

hu-mour a wife With a will of her own, We should

not have been snarl - ing All day at each o - - ther -

And, re - - mem_ber, my.... dar - ling Takes af - ter her

mo - - ther!
Sop. & Alto. *f*
Oh, if ear - ly in life He had hap - pi - ly.... known How to
Ten. & Bass. *f*

hu - mour a wife With a will.... of her own, They would

not have been snarl - ing All day at each o - - ther_ And, re -

- mem - ber, his dar - ling Takes..... af - ter her mo - - ther!

Ne-ver

wake up her tem - per;_ I did_ And smash went a win - dow, in -



stan-ter; In - _vari-ably do as you're bid, - I didn't bang went a de -




_can-ter! Give in - to eachwhim, I de - clin'd - At my head went a vi - ne-gar



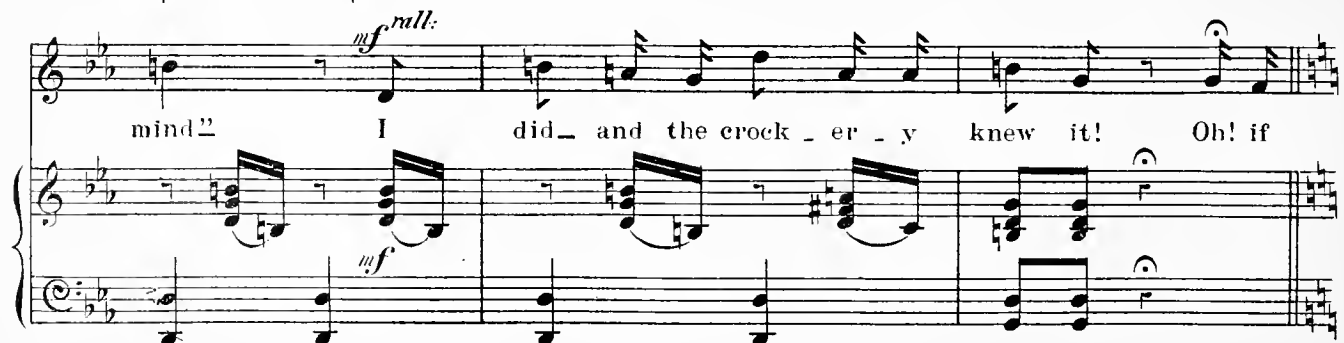
eru-et,, What - _e - ver in-duce-ment you find, Ne-ver

cres:

cres:



give her ad-vice of a kind That is known as "a bit of your



mind² I did - and the crock - er - y knew it! Oh! if

mf *mf*

p a tempo

ear - ly in life I had hap - py - ly known, How to hu - mour a wife With a

will of her own, We should not have been snarl - ing

All day at each o - - - ther - And, re - -

- mem - ber, my dar - ling Takes af - ter her mo - - - ther!

Oh! if

ear - ly in life He had hap - pi - ly... known How to hu - mour a wife With a

will of her own, They would not have been snarl - ing

All day at each o - - ther And, re - -

- mem - ber, his dar - ling Takes af - ter her mo - - ther.

Tho' her

p

as - pect was mo - dest and meek, She could turn on the steam in a

minute:, Her e - ruptions went on for a week - Ve -

- su_vius, my boy, wasn't in it! Give your wife of in_dul_gence her

fill, Tho' your meals be un - plea_sant - ly scrap_py, Ne-ver

cres:

look at her mil - li - ner's bill; Gulp down that ex - tra - va - gant

pill, And you may - and you pro - ba - bly will - Be

mf *rall:*

bankrupt - and tho - rough - ly hap - py! Oh! if ear - ly in life I had

p *a tempo*

hap - py - ly... known How to hu - mour a wife With a will of her own,

We should not have been snarling All day at each o - ther -

And, re - - member, my dar - ling Takes af - ter her mo - - ther!

Ob! if

ear - ly in life He had hap - pi - ly known, How to hu - mour a wife With a

will of her own, They would not have been snarl - ing

All day at each o - - ther - And, re - - mem - ber, his dar - ling

Takes af - ter her mo - - ther!

DANCE.

mf

cres:

Exeunt.

Duet. (WOODPECKER AND BUNTHUNDER.) "I've come across hats."

N^o 14.

Allegretto.

WOODPECKER. *ad lib.* I've come across hats of all co_lors and sorts, But

PIANO. *p*

BUNTHUNDER.

none like this spe - ci - men, dem - me! Thief! Bur - glar! A - way to the

WOOD.

cri - mi - nal courts, With your ske - le - ton keys and your jem - my! Ex -

- cuse me, you're really mis - ta - ken in that - I'll prove it, if pa - tient you'll be, sir: This

BUN.

morn-ing my horse ate a young la-dy's hat— Well, what does that mat-ter to

WOOD.

me, sir? But she's now at my lodg-ings, and leave them she won't, Un-

BUN.

-til I've pro-cur'd her an - o - ther! By all that - is pru-dent and

BUN. WOOD.

pro-per, why don't The young la-dy go home to her mo-ther? mo-ther?

mo-ther! Al - rea - dy too long she has tar-ried— Why

WOOD. BUN. WOOD.

don't the young wi-dow with draw? Young wi-dow? Young wi-dow? Young

sf

rall.

wi-dow? good gra-cious, she's mar-ried, And her hus-band can claim her by

colla voce

BUN. *a tempo* WOOD.

law! Ha, Ha! Ho, Ho! Sly dog! Sly

sf

BOTH. *accel.*

dog! Ha, Ha! Ho, Ho! Ha, Ha! Ho, Ho! Sly

f accel.

dog! Ha, Ha! sly dog! Ha, Ha! Ho, Ho!

ff

WOOD.

Now, her husband's a jea-lous old fel-low, A

p a tempo

sa-vage old tar-tar, no doubt A mid-dle-class white-wash'd O-

rall.

f

BUN.

-thel-lo-One leg in the grave, and one out! Ha, Ha! Ho, Ho! Sly

f *f* *p*

WOOD. BOTH. *accel.*

dog! Sly dog! Ha, Ha! Ho, Ho! Ha, Ha! Ho, Ho! Sly

f *f* *accel.*

WOOD.

dog! Ha, Ha! Sly dog! Ha, Ha! Ho, Ho! Now you'd

ff *p*

think he'd abuse her or thrash her, Just to give her a kind of a fright.

f

Parlante ad lib.

My dear sir, he'd simply and silently smash her! And, by

p

BUN.

a tempo

George, he'd be perfectly right! Ha, Ha! Ho, Ho! Sly

a tempo

WOOD.

dog! Sly dog! Ha, Ha! Ho, Ho! Ha,

BUN. accel.

f

accel.

Ha! Ho, Ho! Sly dog! Ha, Ha! Sly dog! Ha, Ha! Ho, Ho!

ff

WOOD.

Now, as - sist me if you could be brought to, We'd

a tempo

BUN. *ad lib.*

hood_wink O - thel - lo, I bet_ No, real - ly I don't think I

culla voce

rall:

ought to_ I don't think I ought to, and yet_ Ha, Ha! Ho, Ho! Sly

rall:

WOOD.

BOTH. *accel.*

dog! Sly dog! Ha, Ha! Ho, Ho! Ha,

ff *accel.*

Ha! Ho, Ho! Sly dog! Ha, Ha! Sly dog! Ha, Ha! Ho, Ho!

ff

WOOD. *Recit.* 3

Here are the fragments, de_cor_a_ted they, With choicest gifts of Flo_ra's.

Recit.

BUN.

By all the blight_ing tricks that de_vils play, This hat is Le_o -

sfp

WOOD.

-no_ra's! Her name, sir - Le_o - -no_ra's! Quite right, it's Le_o -

sfp

a tempo

BUN.

Allegro.

Quasi parlante

-no-ra's Ha, Ha! Ho, Ho! Sly dog! Be quiet, sir! Be

f *ff* Allegro. *p* *p*

qui - et, sir! The mar - ried la - dy For whom, with mo - tives base and sha - dy, A

furnish'd lodg - ing you've pro - vi - ded, Turns out to be my wife mis - gui - ded!

WOOD.

What? With sheer bad luck my lot is reek - ing; The

f *p*

bat that all day I've been seek - ing Turns out to be the bat ill - fa - ted, My

BUN.

horse this morn - ing mas - ti - ca - ted! What?

ff

WOOD.

Cease your fu - ry! Judge in er - mine My in - ju - ry Shall de - ter - mine!

BUN.

Fire and fu - ry! Judge in er - mine (With a ju - ry) Shall de - ter - mine

Allegro.

Your re - marks are clear - ly wrong, sir - Much too strong, sir - Much too strong, sir!

How to treat this so - cial wrong, sir - Come a - long, sir - Come a - long, sir!

HASTE TO THE WEDDING. To be played *ff* while the wedding party is on, *ppp* during change of scene, and *ff*

again while wedding party dance on.

Last time only.

D.C. *fff*

FINALE.

N^o 15.

Allegretto Moderato.

LEONORA.

PIANO.

WOOD.

So, sir, I've found you out at last! She's

f con spirito *f* *f* *p*

LEO. BUN.

got the hat! At your as - sur - ance I'm a - ghast! She's

LEO. BUN.

got the hat! While you've been on clan - des - tine jaunts - She's

LEO.
got my hat! I've wait - ed for you_ at my aunts! I've

wait - ed, wait - ed, wait - ed, wait - ed_ All day I've waited for you_ at my aunts!

f *mf* *sf* *p*

LEONORA.
While you've been on 'clan-des-tine jaunts_ I've wait - ed for you

MARIA.
She's got the hat_ She's got the hat (We don't know how, but

WOODPECKER.
She's got the hat_ She's got the hat (We don't know how, but

MACUIRE.
She's got the hat_ She's got the hat (We don't know how, but

BUNTHUNDER.
She's got the hat_ She's got the hat (We don't know how, but

Soprano.
Alto.
Tenor.
Bass.
She's got the hat_ She's got the hat (We don't know how, but

PIANO.
mf

at my aunt's, at my aunt's, at my aunt's, All
 ne-ver mind that)- It's tat for tit, and tit for tat- She's
 ne-ver mind that)- It's tat for tit, and tit for tat- She's
 ne-ver mind that)- It's tat for tit, and tit for tat- She's
 ne-ver mind that)- It's tat for tit, and tit for tat- She's
 day I have wait-ed for you- at my aunt's!
 got the hat, she's got the hat!
 got the hat, she's got the hat!
 got the hat, she's got the hat!
 got the hat, she's got the hat!
 got the hat, she's got the hat!
 For-

She's got the hat!

She's got the hat!

She's got the hat!

She's got the hat!

-give me— I have been un - just!

p She's got the hat!

p

She's

She's

She's

She's

She's

You'll o - ver - look the past, I trust?

She's

got the hat!

got the hat!

got the hat!

got the hat!

But, stop! The gate of

got the hat!

f She's got the hat!

f She's got the hat!

f She's got the hat!

f She's got the hat!

mf

Hea - ven shuts! Where

f She's got the hat!

f *mf*

are the Bar - ce - lo - na - nuts? The Bar - ce - lo - na -

lo - na - lo - na - You have *not* got the Bar - ce - lo - na nuts!

LEO. *mf*

MAR. *mf* Well, what of this, and what of that -

WOOD. *mf* Well, what of this, and what of that -

MAG. *mf* Well, what of this, and what of that -

BUN. *mf* Well, what of this, and what of that -

Sop. *mf* But, stop! The gate of Hea - ven shuts! You

Alto. *mf*

Ten. *mf* Well, what of this, and what of that -

Bass. *mf*

mf

Some how or o-ther she's got the hat. It's tat for tit, and

Some how or o-ther she's got the hat. It's tat for tit, and

Some how or o-ther she's got the hat. It's tat for tit, and

Some how or o-ther she's got the hat. It's tat for tit, and

have not got the Bar-ce-lo-na nuts, The Bar-ce-lo-na nuts, The

Some how or o-ther she's got the hat. It's tat for tit, and

tit for tat- She's got the hat, She's got the hat, She's

tit for tat- She's got the hat, She's got the hat, She's

tit for tat- She's got the hat, She's got the hat, She's

tit for tat- She's got the hat, She's got the hat, She's

Bar-ce-lo-na nuts!

tit for tat- She's got the hat, She's got the hat, She's

brilliant

Musical score for "The Bridegroom's Song" (No. 100). The score is written for voice and piano. The key signature is D major (two sharps: F# and C#). The time signature is 4/4. The tempo is marked "Moderato". The lyrics are: "Bride-groom's bo - som swell - ing proud - ly As he takes his". The score includes vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The piano part features a prominent melody in the right hand and a supporting bass line in the left hand. The lyrics are printed below the vocal staves.

[illegible]

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H. TROTÈRE.

If thy love	in A \flat , B \flat , and C
By the old, old sea	in B \flat , C, and E

F. BEVAN.

The Golden Bar in C, D, and F
-----------------------	--------------------

POPPELWELL ROYLE.

Love's reproof in A \flat
-----------------------	------------------

ARTHUR SOMERVELL.

Love me not for comely grace	in G and B \flat
-------------------------------------	--------------------

LOVETT KING.

The way of the wind in D, F, and C
Love, is it well with thee P in E \flat , F, and C

ALBERT FOX.

A Bower of Roses	in C and E
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